

AUTHOR & JOURNALIST

Age, Education and the Writer

NELSON ANTRIM CRAWFORD

YOUR BYLINE FROM ABROAD

(Including Market List)

BARBARA HOLBROOK SCOFIELD

CONTESTS & AWARDS

**LAST-MINUTE NEWS
FROM EDITORS . . .**

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WE HAVE STATED THAT A&J CONTAINS THE FOREMOST MARKET LISTS IN AMERICA.

Why do we make such a claim?

To assure up-to-the-minute accuracy, each publication listed is contacted as to their address, editor, publication dates, rates, method of payment (whether on acceptance or publication), current editorial needs, and any other pertinent information of value to writers. This information is current up to press time of A&J.

The waters of the publishing sea remain pretty much the same but the sands shift with the tides. Our lists remain fairly constant from year to year; the list for February, for example, is a list on the Juvenile Markets. Last February (1959) our list was also the Juvenile Magazines Market List, but if you compare, you will find that there have been changes in a number of these magazines.

IT IS VITAL TO THE WRITER THAT HE KNOW OF THESE CHANGES. LAST YEAR'S LIST, THOUGH SIMILAR IN MANY RESPECTS, IS OUT-MODED TODAY, BECAUSE OF EDITORIAL, ADDRESS AND REQUIREMENT CHANGES.

We say this because from time to time, new writers and readers of A&J have written to inquire why they can't use last year's lists. A current, accurate market list is a must for the selling and hope-to-sell writer. **AUTHOR & JOURNALIST IS FOREMOST AMONG ALL WRITERS' MAGAZINES AS A PRIME SOURCE OF MARKETS.** This is our market list schedule by month:

| | |
|-----------------|--|
| January | Annual Handy Market List |
| February | Juvenile Magazines |
| March | Poetry |
| April | Filler (Also Writers' Conferences) |
| May | Television and Short Short Story |
| June | Travel, Farm, Reprints Overseas |
| July | Handy Mid-Year Market List |
| August | Book Publishers |
| September | Specialized Magazines |
| October | Religious Magazines (British Markets and Little Magazines on alternate years) |
| November | Syndicates, Plays, Greeting Cards |
| December | Business Magazines, Company Publications. |

Constant changes in editors, needs and requirements, addresses are published in **LAST MINUTE NEWS FROM EDITORS** each month.

If you've missed any of the issues of 1959, some copies of each month are still available. Lead articles for last year were: January—Market Forecast; February—Inside Facts of Book Publishing; March—Writing for TV; April—Recipe for Books That Will Sell; May—Fusing Emotions in the Story; June—The Biographer's Goal: Truth; July—A Way To Control Your Reader; August—Putting Art into Non-Fiction; September—Me and My Multitudes!; October—Belief and the Author; November—How The BIG Ones Happen; December—Flashbacks—How To, When To Use Them.

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JUNE, 1960



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What Readers Write

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For years I have been trying to secure a copy of PLOTTO. First there was a currency limit law. Then I lost the publisher's address. I have tried unsuccessfully to obtain a second hand copy in this country.

Can any of your readers help? Would be prepared to swap half-a-dozen or more British published books on journalism and short story writing for second hand copy of Plotto.

Would be pleased to help one or two American and Canadian readers to secure British publications on basis of them forwarding me publications from their countries and states for market study.

Thanks for publishing this letter. And to let you know I look forward to receiving your excellent publication each month.

Hedley Trembath,
130 Woodville Road,
Cardiff, South Wales
British Isles.

Help for Tenn. Writer

We are requesting help of readers who live in the Memphis, Tenn., area.

Last summer, a member of the Writer's Club of Charlotte, N. C., Mr. James Smith, was involved in a motor car accident. Since that time he has been completely paralyzed. While he was being cared for here in Charlotte our Workshop conducted several meetings at his home but now he has been transferred to the Kennedy V.A. Hospital, Ward 6A, Memphis, Tenn.

Jim, who knows no one in Memphis and is very lonely, writes charming satiric poems. He would be so grateful to anyone who would call on him and help him, not only with his letter writing but also with his creative writing.

The Workshop of the Charlotte Writer's Club would be most appreciative for any help given him.

Margery Cochrane (Mrs.)
340 Hunter Lane
Charlotte 7, N. C.

A & J a Help to Beginner

As a young free-lance writer, I can honestly say that *A&J* has given me a boost, that took me out of a lazy existence into a new world of enchantment. It has brought me together with interesting people.

Of course I'm going to renew my subscription. Trying to write without the *A&J* would be like scratching in the dark.

Marie Wilson Garvue, R.N.
Minneapolis, Minn.

Keep Your Chin Up

Just want to thank Mildred M. Crabtree of Beaver, Ohio, for her good letter in your March issue. I have been trying to sell short stories since 1953. Took two creative writing courses, too, but haven't sold a thing. Her letter is good for the morale. I'd write to her but she wishes letters from people nearer her home.

Lola E. Myers
Denver, Colo.

AUTHOR & JOURNALIST

Angoff & Ross Inspiring

Just a note to say that *Author & Journalist* continues to be most helpful. The articles are splendid and I particularly enjoyed those by Charles Angoff, and in the current issue the one by Geraldine Ross, on "Poet: a Definition," is tops. I intend to keep it close on my work-desk and refer to it often, as it is most inspiring.

The quality of your articles are exceptional and the market lists are fine. I was interested in the latest one especially because of the light verse markets. Have had some published this last year in poetry journals, as well as serious verse in *Flame*, *American Bard*, *New Athenaeum*, *Lyric*.

Best of success to you in your editorial capacity.

Dorothy M. Webber
Miami 36, Fla.

"Who's Writing Whose English?"

"Can You Write English?" asks Clarence Mansfield Lindsay in an article of the type that makes me see red. Whose writing, whose English? And who's writing whose English? Maybe I'm wrong, but I seem to detect the stale stamp of words and grammar that are too often taught in the manner used in teaching cube root and square root.

Nobody can get through grammar school without "learning" square root and cube root. Hardly anybody, including teachers, can use the stuff; the reason being very simple. Too much math teaching is by rote and rule rather than sense and

practice. English teaching is much the same, but worse.

Don't get me wrong. I'm prejudiced. Note that I do not say so with an exclamation point. It is not needed. I have made a unique statement. Uniquity (my, my) is its own emphasis. Why do you use *three* exclamation points, Mr. Lindsay?

And why "simply appalling"? Isn't "appalling" strong enough for you, Mr. Lindsay? I also usually prefer "that" to "which," and fewer Latin-rooted words and phrases; and I even refuse to believe in there being any such thing as a "natural born (good or bad) speller." I'm sorry. I just feel different (ly?) than you do about English.

Maybe it's a fact that there are several "perfect" chapels in the world. Each is perfect in some peculiar way, architectural or otherwise; but there is one that's perfect in architecture, perfect in setting, perfect in atmosphere. That one is "The most perfect small chapel I know . . ."

The "mfr." is an ingrained error, you say. Usage is what makes a living language, I say. And I ask a question, or even three. Or more.

Did not most of the rules of English Grammar result from a codification promulgated only two or three hundred years ago?

Was not the code based largely upon the rules of Latin?

Is not Latin a dead language?

Could it be that its very structure doomed Latin to die?

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Is not the ability of a language to change with the times a sign of its liveliness and growth?

Do you want English to die? It will if it feeds on nothing but the carrion of Latin. What killed the host can poison the parasite that feeds upon that host.

Hard and fast rules build a synthetic language with forms that require multiple memorization of the mystical assumptions made by the rule-makers. Latin fitted this picture.

Living languages change their forms and spellings and idioms as the years pass. This makes it harder to be able to read Beowulf or Chaucer. It also makes the language more realistically logical to its own living times.

Living language is learned rapidly by practically all babies. Deceleration comes only when the babes find out there are supposed to be rules having to do with gender (why oh why?) and case, and parts of speech, and gerunds, and infinitives-not-to-be-split (baloney), and prepositions-not-to-end-a-sentence-with.

Living language is right *per se*. Language-by-the-rules is not correct just because of rules. That's why dictionaries get revised. The words change meaning and/or spelling. A word like "discriminatory" changes completely in meaning with the passage of a single generation.

We must, of course, use the currently accepted and basic rule of agreement in something like singular-plural relationship. Where any spelling is generally accepted, it seems we ought to use it—unless we've got a valid reason to change it.

But meanings change. Journalists originated "squib," and are changing its meaning. A word like "scan" can mean search-for-detail or get-the-general-picture nowadays.

Even plurals change. "Cotton used in hoses" might be talking about those porous attachments we use for soaking the rosebeds in drought. Must we always use "phenomenon" and "phenomena" because somebody started it that way (not in English)? And, after all, so few have been heard to mention Liberate's "candelabrum," but so many "candelabra."

Which brings us to the dangerous ground of religious argument. If I don't know of an All

Hallows Church I can find one. I agree that All Hallows' seems wrong, but that doesn't make All Hallows' right. I know of a Lady Queen of Peace Church. It is not Lady's Queen of Peace, or Lady Queen of Peace's, Mr. Lindsay.

And if Reverend is just an adjective and not a title—well, some churches and an awful lot of people are out of step with you. They think you're wrong. Maybe it's because a change has taken place. Which doesn't matter. What is what is.

Don't get me wrong. I think you wrote in a mood of pained indignation. You have that right, and I agree with much that you said (though you didn't said it, you wrote it).

Trouble is you want to freeze our way of writing in too hard and fast form. I don't like ice, but prefer soft ice cream.

You, Sir, are waging another cold war. You will hold some forts, but most will crack under the pressure of the glacier that most of us are riding.

Writing for Time and The Times, would your spelling and grammar and word-usage be the same? Time and Times too change.

Archie E. Blirer

Breton Woods, N. J.

Plaudits for Geraldine Ross

Perhaps I may soften the blow of my many effusions by extending you a late but most cordial welcome to the Editorship of the *Author & Journalist*.

I want to thank you so very much for printing the article by Geraldine Ross in the March issue. It expresses that which I have failed to make my friends understand, and the portion of Sara Teasdale's "Compensation" says just what I wished I had said.

The *Author & Journalist* is a wonder-magazine to me, I'm receiving checks now and I give the magazine much credit. My very best wishes to you and your family and your new venture.

Nonee Nolan
Elsinore, Calif.

And More of the Same

Thanks to you and to Geraldine Ross for the inspiring prose on poetry, "Poet: A Definition." One of the loveliest articles I have ever read.

Thelma Ireland
McGill, Nevada

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Contests and Awards

Academy of American Poets

The Academy of American Poets, Inc., Mrs. Stephen Vincent Benet, Chairman, extends an invitation to all publishers of books of poetry to participate in the seventh annual contest which it is sponsoring "for the discovery and encouragement of new poetic genius." Each publisher may submit only one manuscript, which must be that of an American poet, who has not had any of his poetry previously published in book form. The winning book will be designated as "The Lamont Poetry Selection." Judges will be Edward Davison, Babette Deutsch, Paul Engle, Louis Untermeyer and Robert Penn Warren. The closing date for the Contest is June 15, 1960. Mail all entries and inquiries to American Poets, Inc., 890 Park Ave., New York 21, N. Y.

Saratoga Poetry Contest

Saratoga Branch National League of American Pen Women is announcing its annual poetry contest. Theme of this year's contest is to be Christmas, designed so that winners' poems and a few other selected poems can be published in a Christmas booklet. The contest will end September 15. Prizes of \$30 for first; \$20 for second and \$10 for third will be awarded. Those requesting information are asked to write Poetry Contest, P.O. Box 157, Saratoga, California. A stamped addressed envelope must be enclosed with the request.

The Paris Review, 401 East 82nd St., New York announces the third Paris Review Prize for Fiction made possible by the late Prince Aga Khan who established the prize in 1955 for the advancement of contemporary literature.

Correction

Announcement of the Ted V. Rogers Journalism Awards in the April issue of *AtJ* was incomplete. It should read as follows: The Rodgers Awards, made annually to authors of outstanding daily and weekly newspaper and magazine articles, are offered by Trailmobile, Inc., manufacturers of truck-trailers, through a grant to the ATA Foundation, public information, education and research organization for supplier support of the American trucking industry. Highway development, progress and use—the important role of highways in the present and future growth and economy of communities and the nations, is the subject area for the awards, which total \$9,000 each year. First award in each of the three categories (daily newspapers, weeklies, magazines) is \$1,500, second \$700, third \$300. Additionally, each first award winner is privileged to select a school of journalism to receive a \$500 companion grant. Eligibility requires that articles and editorials must have been published between July 1, 1959 and June 30, 1960. Entries must be postmarked not later than July 1, 1960, and should be addressed to Ted V. Rodgers Awards, The ATA Foundation, 1424 16th St. N.W., Washington 6, D. C.

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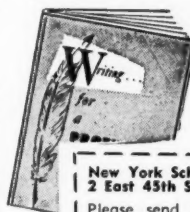
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STORY MAGAZINE RESUMES PUBLICATION

The magazine *STORY*, which launched "The Daring Young Man on the Flying Trapeze" (William Saroyan) and Richard Wright, Carson McCullers and Ludwig Bemelmans in the Thirties, Norman Mailer, Truman Capote, Tennessee Williams and J. D. Salinger and with their first published fiction in the Forties, and became a hard cover book-magazine publishing John Knowles, Stephen Birmingham, Turnley Walker and others in the Fifties, will resume publication as a magazine in April, it was announced in New York.

This magazine, which the *Times Literary Supplement* of London called "the most distinguished short story magazine in the world," and the *Saturday Review* called "the backyard of America," and which began in Vienna, in 1931, and survived for the longest period in "little magazine" history, will be revived with a new group-editorship and the official sponsorship of a large midwestern university, the University of Missouri.

Its editorship will include one of the founding editors, Whit Burnett, now editor of Hawthorn Books, Inc., another who has been co-editor for eighteen years, Hallie Burnett, novelist, and editor with Prentice-Hall, Inc., and the addition of a new editor, William Peden, writer and critic, director of the University of Missouri Press, Columbia, Mo., head of the English department of the University of Missouri, and one of the fiction judges of the 1960 National Book Awards, and Richard Wathen, as associate editor. Mr. Wathen lives in Washington, D. C., a novelist and former Charlotte, N. C., newspaperman.

STORY will be published in the east as a quarterly at \$1.25 a copy and sold chiefly in bookstores. The editorial offices will be at 135 Central Park West, N. Y. 23, and 2 Lathrop Hall, Columbia, Mo.

Allan Seager, writer and professor of the University of Michigan, an early *STORY* contributor, and H. E. Bates, the English novelist and short story writer and critic, will serve as contributing editors, the first of several being added to the new staff from different parts of the United States and Europe.

The magazine will be printed in Washington, D. C., by Judd and Detweiler, formerly printers of the *National Geographic Magazine*. It will be closely tied in with schools and colleges, in which for fourteen years *STORY* conducted nation-wide college short story contests, out of which came as prize-winners the until then unknown Budd Schulberg, Elizabeth Janeway, James Laughlin Norman Mailer and others.

The policy of the new *STORY*, according to the Burnetts, will be "the publication of good short stories coming from no matter whom and from no matter where." Emphasis will be on the fictional sources of America,

Harper's Novel Contest

Harper & Brothers announce the opening of The Harper Prize Novel Contest, designed to give recognition to a work of outstanding merit in the field of fiction. The author of the prize novel will receive \$10,000, as follows: \$2,000 as an outright prize, independent of royalties, and \$8,000 as a minimum guarantee of royalties to be paid six months after publication. The award guarantees to the author who wins it, a substantial financial reward such as he might not achieve if his novel were published in the ordinary way, without benefit of the special publicity and promotion, as well as the nation-wide interest, which always attend the Harper Prize. It is also the publishers' hope that the award may give encouragement to a new and perhaps unknown author, although the rules of the contest do not exclude the work of authors who may have had previous novels published.

Judges will be Saul Bellow, author of *Henderson The Rain King*, *The Adventures of Augie March*, etc., John K. Hutchens, daily book critic of the *New York Herald Tribune* and Eudora Welty, author of *Delta Wedding*, *The Ponder Heart*, etc.

Mystery Writers Awards

"Edgars," ceramic busts of Edgar Allan Poe, and scrolls (Honorable Mention) and Ravens were awarded by the Mystery Writers of America for the best mystery writing of 1959:

Celia Fremlin for the Best Novel, *THE HOURS BEFORE DAWN* (Lippincott)

Philip MacDonald for the runner-up, *THE LIST OF ADRIAN MESSENGER* (Crime Club)

Henry Slesar for the Best First Mystery, *THE GREY FLANNEL SHROUD* (Random House)

Mary O. Rank for the runner-up, *A DREAM OF FALLING* (Houghton Mifflin)

Thomas Gallagher for the Best Fact-crime writing, *FIRE AT SEA* (Rinehart)

Eugene B. Block for the runner-up, *GREAT TRAIN ROBBERIES OF THE WEST* (Coward-McCann)

Roald Dahl for the Best Short Story Mystery, *THE LANDLADY* (The New Yorker)

Stanley Ellin for the runner-up, *THE DAY OF THE BULLET* (Ellery Queen's Mystery Mag.)

David Karp for the Best Television Mystery Play, *THE EMPTY CHAIR* (ABC)

Blake Edwards for the runner-up, *THE COMIC* (NBC)

Ernest Lehman for the Best Motion Picture Mystery, *NORTH BY NORTHWEST*

Janet Green for the Best Foreign Film, *SAPPHIRE*

Several special awards were given: a Grand Master's Award to Erle Stanley Gardner; a Raven to Gail Jackson, producer of the TV Perry Mason series; to Lucille Fletcher for *SORRY, WRONG NUMBER* (Radio); to Ray Brennan for crime reporting; David C. Cooke for anthologies, *THE BEST DETECTIVE STORIES OF THE YEAR*; to Phyllis McGinley as the mystery fan of the year.

Ben Hecht, author, lecturer, and TV personage, was the keynote speaker of the evening.

AUTHOR & JOURNALIST

Chicago Poetry Contest

Poets' Club of Chicago announces its 7th annual sonnet contest. Send one unpublished Shakespearean sonnet, 3 copies, double-spaced, bearing title of sonnet only. Enclose a sealed envelope containing title of sonnet, your name and address. No sonnets returned except to winners, who retain all rights. Prizes: \$20, \$10, \$5. Deadline Sept. 15. Send to Miss Isabelle Gillespie Young, 848 Sunnyside, Chicago 40, Ill. Winners will be announced National Poetry Day, Oct. 15. (Last year's first prize winner, Anne Marx of Scarsdale, N. Y., sold her sonnet to *Good Housekeeping*.)

Playwriting Contests for Texans

The Little Theatre Guild of Houston, Texas, announces the winners of the 1958-59 contest for three-act plays as First Prize winner (\$200) Lucile Lane Fenton of Houston, Texas, for "Dream Bed"; Second Prize (\$100), Maurice Berger of Houston for "No Place in Heaven"; Honorable Mention ties to Allan Smith of Sherman, Texas, for "My Five Star Angels" and Marjorie Lindsey Brewer of Tulia, Texas, for "Cherry Creek Bonanza."

Another statewide ADULT PLAY CONTEST for 1960 is being sponsored by this group for Texas authors only—three-act plays not to exceed 1½ hrs. The first place award will be \$200; second, \$100 and an honorable mention. The awards will be announced as soon as possible after the closing date, Oct. 15, 1960. This contest is open to both amateurs and professionals. The play remains the property of the author. There will be capable judges. There is no limit as to theme. No entry blanks are needed. Each manuscript must be typed double-space. Please send all inquiries or mss. with return envelopes self-addressed and stamped. "Even though handled with utmost care, we will not be responsible, so PLEASE KEEP A CARBON COPY."

The Studio School of Theatre, Inc., in Houston, Texas, is sponsoring a Texas-wide contest for two-act plays, not to exceed an hour. It may be possible to present the winning play in the theatre auditorium. Deadline for entries is Oct. 15, 1960. There is no limit as to theme. Only Texas children under 18 yrs. of age are eligible. The same rules govern this contest as that above. Mail to Contest Chairman, Jimi B. Adams, 2401 Swift Blvd., Houston 25, Texas.

Hallmark Teleplay Contest

The sponsor of the Hallmark Hall of Fame television series will undertake a long-term, two-point program aimed at stimulating the writing of original dramatic works for television.

The president of the Kansas City, Mo., greeting card firm, J. C. Hall, said the company had established the "Hallmark Fund for Television Drama" which will be drawn upon to extend commissions to writers and to supply cash awards of \$10,000 for an international "Teleplay Writing Competition."

The fund, which will be a revolving sum of more than \$50,000, will be made available to George Schaefer, producer-director of the NBC-TV net-

(Continued to page 21)

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SMLA makes over 6,000 sales yearly. Some typical checks for sales in various fields are shown above.

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Age, Education and the Writer

By NELSON ANTRIM CRAWFORD

For as I like a young man in whom there is something of the old, so I like an old man in whom there is something of the young; and he who follows this maxim, in body will possibly be an old man, but he will never be an old man in mind.

(Cicero, *De Senectute*, XI)

We Americans are age-conscious and education-conscious. We read the many want ads in the newspapers seeking employees of certain age ranges, commonly 25-35. We are aware of the practice of compulsory retirement at a specific age—65 or 67 or 70. We have read statistics purporting to show how much a college degree adds to one's annual income. We know the social pressure for every youth to go to college regardless of his abilities or his personal wishes.

Not surprisingly, many wonder if the emphasis on age and on education is applicable to the writing craft as it is to many occupations. This is not mere empty speculation. Young folks and old, learned and unlearned, feel it as a personal problem.

For example, a youth of 20, after some little success and more non-success with his writing, said to me dolefully, "I guess I'm just too young to write."

"Too young to write?" I replied. "What of Françoise Sagan? You know she published her first novel when she was 18. Now, half a dozen years later, she has her fourth book out. I admit she's not distinguished, but she certainly is popular."

Then I went on to mention Thomas Chatterton, who died a suicide at 18, leaving a brilliant collection of poetry as a memorial. And John Keats, who lived only 26 years while his contemporary Shelley was but 30 when he met accidental death. I spoke of writers of our day who started young, lived long, grew in literary distinction. John Gould Cozzens's first novel appeared when he was an undergraduate at Harvard. Somerset Maugham started at 23 his long succession of notable novels.

Nelson Antrim Crawford needs no introduction to A&J readers. For many years as editor-publisher his wisdom and knowledge have been a guide and inspiration to writers the world over. Formerly editor of Household and more recently of Author & Journalist, he is now professor of scientific writing in the Menninger School of Psychiatry. Mr. Crawford is author of a number of books and has contributed to more than 200 American and foreign magazines, including such diverse periodicals as Reader's Digest, Nation, Coronet, Psychoanalytic Review, Look, Poetry and the old American Mercury. He was once a university professor and has lectured often to writers.

H. L. Mencken published his first book at the same age. Some talents seem to be fully developed in youth while others manifest themselves at an early age and then grow through the years; not to speak of the precocious girls and boys who start early with promise but fade out altogether.

By a reverse coincidence, the next day a woman in her seventies consulted me about a book she was writing on her dramatic frontier experiences. She had the material and the inner fire, it seemed to me, for an impressive story. But she was hesitant and unsure. "Perhaps I am too old to write," she remarked.

"Forget age," I said. "It makes no difference." I gave her an example. I mentioned William De Morgan, who at 65 turned from ceramics to fiction writing. He never before had written anything except a few articles on pottery. His first novel, *Joseph Vance*, was an instant success. It was followed by best-selling *Alice-for-Short* and nearly a dozen other novels.

Too, I reminded my visitor of an *Author & Journalist* article a couple of years ago by a woman of 66, who had just sold her first book to a leading publisher. (Fern M. Crehan: "At Age 66, My First Book." *A&J*, May, 1958, pp. 9-11.) She wasn't entirely an unpracticed writer, for off and on she had contributed a few articles and stories to magazines, but the book was her first serious attempt at a literary career.

In writing—as, for that matter, in any of the creative arts—age is of no consequence. There is no rule that says an author must start between 25 and 35 and retire at 65—or even at 70 or 80. Talent is not necessarily in full flower in youth, nor does ability necessarily decline with age. True, the majority of writers are at their most productive between the ages of 30 and 55, but for the individual such statistics have no significance.

Education is another matter that often troubles people who want to write. I have heard almost as many bemoan lack of education as age. I have even heard some doubt their capacity to write because they lack a college degree—as if editors were going to ask them to show a diploma.

I'd be the last to say a writer shouldn't know all he can about everything he can—but that doesn't prove formal education is an essential. Dickens was a self-taught journalist while Thackeray was an Oxford graduate. Longfellow and Holmes were Harvard professors, but neither Mark Twain nor Walt Whitman had any formal education to speak of, and the latter never even learned to spell.

There is similar contrast in more modern days. Sherwood Anderson and Edna Ferber never went to college and Carl Sandburg didn't stay long enough to take a degree. Eugene O'Neill studied at both Princeton and Harvard. Wallace Stegner, the distinguished novelist, holds an earned Ph.D. degree. The dramatist Maxwell Anderson once belonged to the Stanford faculty. John Ciardi and Walter VanTilburg Clark are still professors.

True, the proportion of university graduates among writers is growing—perhaps because more people go to college nowadays, probably also because readers increasingly expect from writers the background usually obtained in a university. In one highly profitable field—the full-length thoroughly researched articles—nearly all the practitioners have academic backgrounds. Some of them, such as Paul de Kruif, Bruce Catton, and J. C. Furnas, are real scholars.

The situation being what it is, I always suggest college training to a young literary aspirant who asks advice. I tell him he needs breadth, a degree of familiarity with the humanities and the sciences. Yet he can't be "a mile wide and an inch deep" and make much of an impression. He is smart to specialize in some field of contemporary importance. I say this in the face of the fact that I am a miscellaneous writer, having published on agriculture and psychology, on cats and journalism, on religion and business.

What one specializes in, depends in part on his natural interests and abilities. A boy who hates mathematics won't get far in physics, nor will a girl who detests chemistry find much interest in studying human nutrition.

Then there is the question of what fields need more writers. The writer with top knowledge and ability can make a success of any specialty, but even he will find it easier to make the grade in an uncrowded field. The average writer will do well to choose a subject in which there are not already plenty of practitioners. For instance, there is an abundance of writers in economics and sociology. On the other hand, very few freelance writers know modern physics—how many can explain even the rudiments of atomic energy? This is a wide open field for article writing. There is no excess of writers who understand contemporary medicine, medical research, psychology, psychiatry. There is a perennial lack of writers to handle history effectively. Many other fields suffer from a dearth of qualified writers.

Sometimes I encounter a young man or woman who objects to this emphasis on specialization. "That is all right for the article writer," he will say, "but my ambition is to produce fiction." Always I make the general reply that anything a writer knows will help him in fiction. I go further and point to fiction writers who base their work on specialized knowledge. Each of Oliver Wendell Holmes's novels is grounded in a problem in medicine, on which he was an authority. In our day Oliver La Farge is an anthropologist, and *Laughing Boy* could not be the artistic and popular success it is if he were not. Hannah Lees could not have written *The Dark Device* without an accurate knowledge of psychoanalysis. Erle Stanley Gardner's Perry Mason stories are made plausible and effective by detailed understanding of legal practice. Some of the best science fiction is produced by professional physicists. Practically all

good historical fiction is by authors—for example, Kenneth Roberts, Thomas Costain, Bruce Lancaster—thoroughly versed in the technique of historical research.

Some readers may be surprised, but I seldom suggest courses in writing to a young literary aspirant. He will take plenty of such courses anyhow. He may take so many such courses and so few in other subjects that he ends up knowing all about writing technique but having nothing to say.

If a person is genuinely interested in writing, chances are he can write grammatically, clearly, and with some degree of effectiveness. Many writing courses are filled with students who consider them easy and have barely enough talent for a speech to the local Chamber of Commerce or Women's Club. A student who really wants to write is wasting his time among such oafs.

Some of the more advanced courses, open only to the qualified, are very good indeed. These good courses are taught, almost invariably, by men or women engaged in writing for publication. They can help a student find his technique, learn some of the tricks of various types of writing, avoid common pitfalls. If the student is a potential artist, rather than a run-of-the-mine craftsman, they can help him to a realization of his possibilities. Teachers like Wallace Stegner, Paul Engle, John Ciardi, Charles Angoff, can be invaluable guides. In the last analysis, however, the student must find himself; he can't learn writing in the classroom as he can learn the laws of thermodynamics or the elements of Gestalt psychology.

For the older person the problem is somewhat different. He may suddenly have decided he wants to write—or he may have had it in mind for years but thought he never had time. Now he is sure he has time. Or, more likely, he has written more or less but never quite made the grade. Possibly he has not published at all, or only occasionally.

If he is informed already from his everyday work about accounting or medicine, cookery or glaciers, tropical gardening or delinquent children, there he may find ample material for fact or fiction. If he wants to study the theory of his field more thoroughly, he can find adult education classes or home study courses.

Suppose he wants to write in an unfamiliar field. He has a similar opportunity. A glance at a university catalog will show adult education classes and correspondence courses in subjects ranging from archeology to interior decoration, from adjustment in marriage to the philosophy of semantics. One can take his pick.

For the studious individual a course may be unnecessary. He can pick up the information he needs from books. A historian of my acquaintance in his sixties came upon a research problem where he had to read several Dutch books, none of them translated. Knowing no Dutch, he got himself a grammar and lexicon and within three months

read the works so well that his own book, when published, was praised for its accurate knowledge of the Dutch point of view. Age affects one's learning ability not one whit. Dr. Irving Lorge of Columbia University has demonstrated that students up to 70 learn Russian or shorthand as easily as teen-agers.

Many a writing specialist has made himself such by self-education. Howard Blakeslee was a general newspaper writer before he turned to science as a specialty. Lester Velie was on a financial journal before beginning the studies that have made him an outstanding writer on labor unions. Any man or woman of intelligence, whatever his age, can acquire a writer's knowledge of any subject to which he is willing to give the time. And, generally, specialization is where success lies.

For courses in writing itself, the case is stronger in the case of older people than of the young. Chances are the older man or woman has not kept up too well with modern trends in writing. Or he may have developed a bad writing technique. He may need just the sort of help that an adult education class or a correspondence course offers.

The best teacher, generally speaking, is a man or woman of both editorial and writing experience. Certainly he needs one or the other. If he has just one, he is better qualified by writing than by editorial experience.

Some adult courses have first-class instructors; for instance, Lloyd Eric Reeve at the University of California, Wilfred McCormick at the University of New Mexico. Others depend on ordinary teachers of English, some of whom have little concept of what is essential in publishable writing today.

This is true of commercial schools of writing as well as of university courses. In some the instructors are first-class; in others they are mainly unsuccessful writers.

Whatever the quality of the instruction, no one should expect schools or courses to "teach him to write." They can't. All they can do is help bring out what one has in him. Whatever his age or education, the real job is his: to have something to say and know how to say it.

GODIVA

by Claire van Breemen

My shy soul rides nakedly
The white steed of poetry—
Godiva the Gold,

Sweet lady of charity,
When you rode through Coventry
Was it this cold?

WITHOUT TITLE

Dear Sirs:

I guess, considering the content of the enclosed article, I will have to be completely honest in presenting my journalistic background. This is fortunate for you; it forces me to be quite brief. "None."

To avoid future embarrassment, in event my amateur status should ever be questioned, I was a "ghost writer" for an article published under the name "Colleen Keane." She is my seven-year-old niece and was in such a tizzy over a homework assignment to write a paragraph "what my mother has done for me," I finally wound up doing the whole bit and it was printed in the school paper giving her full credit as author. I would prefer this sneaky incident be excluded from my biography.

I am enclosing the ever-lovin stamped, addressed envelope for my first reject. I understand I must expect to submit about two hundred articles before the happy day when my stamped, addressed envelope will contain a ten dollar check and the thrill of seeing my very own effort in print. I figure two hundred mailings with two hundred stamped envelopes enclosed will cost me sixteen dollars and about twenty years so I prefer to think of writing as a hobby rather than a career.

Very truly yours,
Alberta C. Watson

A number of years ago a story was published, "My Eyes Have a Cold Nose." Contents: A blind man and his seeing eye dog; to my mind, this title was a masterpiece of journalism. It was catchy, original and the jist of the story was in the title. Another current book, *Mine Enemy Grows Older* has the same punch in the title and when the reader gets to the final chapter he doesn't feel cheated and does not have to conduct a mental review of the book's content to associate the title with the story. This is an odd habit of mine and I imagine it is true with a great many readers. I always feel better about a book when the title has been identified in the contents.

A friend asked me to read a short fiction story he had authored, the title was "Chaos on Wall Street." The story plot was about two delinquent gang leaders who belonged to "The Wall-Street Gang" and terrorized the industrial district in a slum area of a West Coast city. (It was not published.)

If I had purchased such a book, even if it was in a fifty-cent "paperback" expecting to read about chaotic conditions in our financial system, I would have felt it was deliberate chicanery on the part of the publisher and probably would have written a nasty letter, asking for my four-bits back. For some reason this type of misrepresentation in title seems to be gaining in popularity and adding insult to artifice is the rude-nude that adorns the cover, especially in the pocket-size racks. True—about fifty per cent of these stories

match the passionate sketches but often a good story with perhaps one incident, (often with small relation to the plot) will bear a title with reference to sex or violence and a matching lewd nude on the cover. This sort of false advertising accomplishes two things: it discourages the general buying public from making the purchase and it disappoints those seeking story content to match the cover.

Let's suppose—a friend who knows my literary taste suggests that I read *The Wild Passions In Black And White* a story of ethnic relations built around the hatred created in a minority group and their rebellion against society. With the exception of one very short reference to the rape of a white girl by a negro half-wit, the story has no reference to women. It is a story of men against men and is about as sexy as *Thirty Seconds Over Tokyo*, but the picture on the front shows a seven foot negro tearing the clothes off of a five foot girl who looks like she belonged in the goldfish bowl of a burlesque house and the blazing title *Wild Passions in Black and White*. I would not care if the book was a second *Gone With The Wind* in content, I wouldn't embarrass myself to a clerk in the drug store by making the purchase and if I had to look at it on my night stand I would have nightmares. But assuming that I was shopping for a bit of trash, and in putting the title and picture together, figured this should be a dilly—what a rude awakening when I settled down for an evening of "thrills" and found 358 pages of racial drama and a page and a half of what I was expecting. This would not entice me to race to the store for another good book. An honest title with a lonely man in portrait would have sold the book to the right customer and the publisher would wind up with one sale and two prospective buyers for the future.

There are what we call interval readers who wait for the best seller lists and use it for their bible as far as book purchases are concerned, but the buyer who keeps the authors and publishers in business is the two-dollar better who bets every race—that is the book-worm who finishes one book and immediately purchases another, fiction or non-fiction, according to his taste, but what has he for a guide? He is usually ahead of the book lists and reviews, so what does he have to go on? The title, the pictorial illustration and the forward, and too often his intelligence is boldly insulted in all three departments.

Thus I make my pitch, just one little voice crying in the wilderness of misrepresentation. Let's have a more honest approach to content and hope for the day when you can tell a book by its cover.

And what qualifies me to write this article??? Go back to the heading of the first page, I am without title, but I do have some identification—I AM A READER.

Your Byline from Abroad

By BARBARA HOLBROOK SCOFIELD

If you're the kind of writer who looks enviously at the byline of a foreign correspondent above an exotic dateline: Rome . . . Tokyo . . . Buenos Aires . . .

If you want to travel and "see the world" but haven't enough money for an extended trip . . .

If you can't get a paid job as an overseas correspondent for a newspaper, news agency, or magazine . . .

Why not be a free-lance foreign correspondent?

For two-and-a-half years I earned a living free-lance writing abroad for U.S. publications. When I finally returned to the United States I had already been "at home" for several months at a time in Panama City, Panama; Quito, Ecuador; Lima, Peru; and Madrid, Spain. My passport carried the stamp of 20 different countries in Central and South America, Europe and North Africa.

To be a reporter in a foreign country you should know the native language. My first time abroad, on the *Panama American*, I had a twin beat: the English-speaking Canal Zone port of Cristobal and the Panamanian city of Colón. I spoke little Spanish, but thanks to help from Estéban Lopez, my Panamanian colleague, I was able to cover Colón. However, before returning as a free lance five years later, I studied and became fairly fluent in Spanish.

How can you become a reporter abroad?

There are at least seven established daily English-language newspapers published in leading cities of Latin America to serve the American colony and other English-speaking residents. Occasionally you'll see a Help Wanted ad in *Editor & Publisher* from one of these newspapers, but in general your chances of being hired long-distance are slight. If you're unknown to an editor, your unsolicited letter of application very likely will go unanswered.

Your best opportunity is to be available on the scene—in Mexico City, Caracas or Buenos Aires,

Barbara Holbrook Scofield, a native of Portland, Oregon, has been a reporter for the San Francisco Call-Bulletin, the Panama American and Vision magazine. Now a free-lance magazine writer in New York, she is having a try at writing psychiatric articles, one of which was recently accepted by Pageant.

or example—when an opening occurs. This doesn't happen frequently; reporters hang on to these jobs because preferential labor laws make it difficult for foreigners to find employment. When there's a vacancy, though, the editor may have difficulty finding anyone qualified at hand.

I got my break abroad, after working for the San Francisco *Call-Bulletin*, when a Canal Zone acquaintance heard of an opening on the *Panama American*. On the possibility of being hired, I flew to Panama—and got the job.

A disadvantage is that you're paid in local money abroad and your salary usually is modest. In Panama I lived comfortably and saved on 60 balboas a week—the balboa is on a par with the dollar—but outside of Venezuela this is probably high for a reporter. In most places you can expect less. Your best bet is to supplement your local income with American dollars earned by free-lancing on the side for U.S. markets.

The free lance who settles in a country not only can earn dollars as a local correspondent for U.S. publications: publicity and public relations work for U.S. companies in the Latin American market is well-paid and there's a demand for competent resident publicists.

In planning your trip abroad, try to make connections in advance and line up story possibilities with U.S. publications. With \$900 in hand I set off the second time for Latin America as a correspondent for *El Demócrata*, a Spanish-language weekly newspaper in San Francisco. The office of the publisher, Attorney Louis V. Vasquez, served as my return address in the States. Mr. Vasquez deposited my checks in my Wells Fargo bank account and filed my rejected stories, returned in a stamped, self-addressed envelope. In my travels I carried U.S. postage stamps for this purpose.

Generally I used "c/o U.S. Embassy" as my mailing address—an accommodation for Americans abroad. Embassies are located in capital cities, usually the best place for a free lance to settle. For greater convenience, when I remained several months I used my local address for mail.

The first month I roamed around Mexico, in my opinion the most interesting and varied of the Spanish-speaking Latin American countries. (I'd place Peru second.) The Sunday travel section of

the New York *Herald Tribune* accepted my first free-lance article, a piece on Guadalajara. Next I "hedgehopped" by commercial plane around Central America, visiting the countries of Guatemala, El Salvador, Honduras, Nicaragua and Costa Rica. In Salvador I did a trade journal story on a dairy plant which processed whole milk to keep bottled without refrigeration; and a visit to the country's second city, the site of rich coffee plantations, resulted in an article, "There's No Place Like Santa Ana," which sold to *Americas* magazine.

Toward the end of the second month I reached Panama in time for Carnival, the traditional four days' merrymaking before Lent. Only \$200 remained of my initial stake. My free-lance venture appeared to be finished.

Before turning back to the States, however, I planned to celebrate Carnival in Colón. I boarded the train in Panama City for the 50-mile ride across the Isthmus; at the last minute a woman rushed aboard and by chance sat down beside me. She was a reporter for the *Panama American*.

"You're Heaven-sent!" she exclaimed. "If you'll fill in for me temporarily, I can catch a boat for Europe next week." That's how I became a vacation replacement.

During four months in Panama City I saved some 300 balboas to help re-finance my travels, and I became a correspondent for *Visión*, a Spanish-language newsmagazine edited in New York. When the regular reporter returned from Europe, I took off for South America.

From the port of Barranquilla, Colombia I journeyed by paddlewheel steamboat up the Magdalena River. Afterwards, near Bogota, Colombia's capital, I visited a vast underground cathedral excavated in the salt mines of Zipaquirá. Both stories sold to the travel section of the *Herald Tribune*.

I traveled on south by bus. Bus service in Latin America is mostly local, so you change vehicles frequently. Arriving at the border, I took an Ecuadorian bus and eventually rolled down into Quito, the capital of Ecuador—a quiet Spanish colonial city 9,000 feet up in the Andes Mountains. Quito lies only a few miles south of the Equator but enjoys a pleasant temperate climate because of its high altitude. Guayaquil, Ecuador's largest port, swelters at sea level.

How do you get started in a place where you're a complete stranger? You visit the newspapers and get to know the editors and reporters, and you call on the reporters for the international wire services (e.g., Associated Press, United Press International) and for the *New York Times*. They frequently get outside requests from the States for special reportage from the area; if they're too busy, they may pass the buck to you if you seem competent. Above all, you study the local newspapers for leads you can develop.

One day a Quito newspaper carried an unconfirmed front-page story that quintuplets had been born on a jungle plantation near the coast. I

flew at once to the nearest town, which lay hot and steaming, covered ankle-deep in water from torrential rains. The quint's story didn't pan out, but the townspeople invented some new excitement by making a raft of balsawood—the local timber—and taking me for a turn around the ponds in the streets. Balsa is lightweight but strong, the people said proudly; some years previously a blond foreigner had come here and gone into the forest and marked the very best trees for logs. And he built a raft and sailed across the ocean on it.

"Thor Heyerdahl!" I exclaimed. But the name meant nothing. "Kon-Tiki," I added. "Yes, yes—Kon-Tiki," they responded.

Conning the morning papers in Quito another day, I suddenly struck gold. A small news item on an inside page reported that a Norwegian anthropologist was seeking government permission to visit the Galapagos Islands. The name was badly mis-spelled and obviously had slipped past the local press, but it could be none other than "Thor Heyerdahl," I surmised. Heyerdahl at the time was known to be planning a new expedition—his first since crossing the Pacific from Peru to Polynesia on his famous balsa raft "Kon-Tiki." But Heyerdahl was keeping mum about his plans. The only clue: he was sailing in a few weeks from New York for the west coast of South America. If I could confirm the newspaper item and keep it under wraps until Heyerdahl reached Ecuador, I had a potential scoop of world-wide interest.

I took a chance and tipped off Hindi Diamond, a newspaper colleague in Panama. Hindi boarded the ship as it was cruising through the harbor at Balboa, Canal Zone after transiting the Canal. Heyerdahl was taken completely by surprise, of course, and admitted in a 10-minute interview that he was heading for the Galapagos to look for traces of prehistoric Indian settlement there. Hindi's interview made the front page of the *Panama American*, but the international press wasn't yet on to the story when Heyerdahl landed in Guayaquil shortly afterwards.

I was the only reporter who met him and he gave me a long, exclusive interview. He agreed not to spread the story but said he would talk freely with anyone else who posed him a direct question about his Galapagos expedition. I held my breath for the next 48 hours until Heyerdahl left for the islands. North American Newspaper Alliance syndicated my exclusive story.

Though writing is your main concern, be prepared to take photos to illustrate your stories when necessary. A simple camera with or without flash attachment will serve, and you can get black-and-white film developed quite satisfactorily most places in Latin America.

Latin Americans often are accommodating far beyond anything you'd expect. A repairman in Tegucigalpa, Honduras worked until 2 a.m. so that I could use my camera that day; in Ecuador, a breeder of fighting bulls allowed a large part of

his herd to be ruined so that I could get a picture story. José María Plaza, the country's leading non-professional bullfighter, worked numerous bulls to demonstrate passes. I didn't know these bulls couldn't be used again: once having been "fought," they were too experienced and dangerous for other matadors.

During eight memorable months that I lived in Quito, the jittery incumbent President upset Ecuador's tradition of free speech and a free press. I did several stories for *Editor & Publisher* on the attacks against opposition newspapers. Finally the government went after me.

A story of mine in *Visión* angered the President. When storms cut the lone railroad line between Quito and Guayaquil, U.S. Air Force planes operated an airlift, transporting—free of charge—basic food supplies from one region to the other. But before the railroad was running again, the airlift was diplomatically halted. The secret reason: certain Ecuadorians had abused the privilege by smuggling aboard their own private non-food cargoes for free transportation.

Top government officials denied the truth of the story. Ecuadorians who spoke to me either snarled: "It's a dirty lie!"—or else they slyly whispered: "You don't know the half of it!" Abruptly my mail stopped. For nearly a month I received no letters . . . no checks . . . nothing. Finally the immigration director asked coldly when was I planning to leave the country. "When my money arrives," I replied pointedly. The following day a single piece of mail—a check from *Visión*—was delivered to me. I left for Peru and subsequently visited Bolivia, Chile and Argentina, doing stories on the way. From Buenos Aires I sailed for Europe.

I let my earnings accumulate in my San Francisco bank account, but when I lived for some time in one place, *Visión* mailed me their checks directly. I also had an independent income of \$50 a month, which was earmarked for major travel expenses. When I needed extra funds in a hurry, Wells Fargo would airmail a check—a transaction taking less than a week. Without any red tape I exchanged U.S. checks for local currency at banks dealing in foreign exchange or at money-changing houses. My living expenses in Latin America averaged \$180 a month; in Spain, \$125.

The press in Spain is controlled by the government, so the newspapers are sterile and dull: a serious handicap for a free lance seeking story ideas. I was glad to return to the States after five months' residence in Spain, including side trips to Gibraltar, Tangier and Morocco. Back in New York I got a job in the news bureau of *Visión* as a liaison with foreign correspondents.

Phil Querido, an editorial consultant for *Visión*, has free-lanced in Mexico; he also financed a trip of several months in Europe by free-lancing for trade journals. Notably he lined up stories for *American Brewer* in Holland, Belgium, France and Spain; in the same countries he reported on

the railroad industry for *Trains*. You need money of your own for such a trip, since trade journals usually pay on publication only, but by the time you return, your checks are beginning to arrive.

I was a free-lance correspondent from January, 1952 to July, 1954; your opportunities in Latin America are even better today. President Eisenhower's recent visit to South America, the anti-U.S. riots which greeted Vice-President Nixon's visit there in 1958 and the Cuban revolution and Fidel Castro have aroused interest among U.S. editors for increased reportage from Latin American countries.

Morris Rosenberg, chairman of the Inter-American Affairs committee of the Overseas Press Club, points out also that heavy U.S. investments and the growth of U.S. trade with the area has widened the market for business stories from Latin America. Now an editor in the Latin American department of the Associated Press, Mr. Rosenberg earned a living free-lancing in Caracas in 1950. He found a ready market for Venezuelan economic news in such publications as *Business Week*, the *Journal of Commerce* and the *Wall Street Journal*. The same basic story can often be re-worked from different angles for several publications.

Good reference and travel books are *The New World Guides to the Latin American Republics* (Duell, Sloan and Pearce, 1950, 3 vol.); and *The South American Handbook*, a British yearbook and guide covering South and Central America, Cuba and Mexico. The yearbook gives detailed information on the resources and economy of each country.

MARKET LIST

English-language daily newspapers in Latin American countries include: Buenos Aires, Argentina—*Buenos Aires Herald*, circulation 30,000; Rio de Janeiro, Brazil—*Brazil Herald*, 10,000; Havana, Cuba—*Havana Post*, 12,500; Mexico City, D.F., *The News*, 9,000; Panama, Republic of Panama—*The Panama American*, 11,500; *Star & Herald*, 9,361; San Juan, Puerto Rico—*San Juan Star* (started last November); Caracas, Venezuela—*Daily Journal*, 13,000.

Americas, Pan-American Union, Washington 6, D.C. A monthly publication of the Organization of American States to tell readers about the 21 Pan-American nations. Published in three editions: English, Spanish and Portuguese. Articles 1500 to 3000 words with human interest angle especially needed, but topics may include anything of general interest in all Pan-American countries. Short stories with a clearly defined plot. Material should be non-controversial. Picture stories with long captions and 500 words background information. Articles \$75; payment for picture stories starts at \$25, more if professional; Address manuscripts to Editors.

The Grace Log—Bi-monthly house organ of W. R. Grace & Co., which has numerous commercial interests in Latin America. Particularly interested in economics articles, 1,000-1,500 words.

Special theme for each issue, like "Export-Import Bank" and "Colombia." Good dramatic photos, preferably 8x10 inches, also 5x7. Payment around \$100 for articles. Query Miss Dorothy Hinz, Public Relations Dept., W. R. Grace & Co., 3 Hanover Square, New York 4, N. Y.

Hablemos, 551 Fifth Ave., New York 17, N. Y. A weekly Spanish-language Sunday newspaper supplement distributed in nine countries of Latin America. Articles 1,200 words; also *cuentos*, short-short stories with Latin American flavor. Material should be non-political. Picture stories (minimum of four pix) with captions and short explanatory text. Interested in ideas for article series, such as "Our Men of Science," featuring Latin American scientists, either living or recently dead. (Previous series: "Virgins of America"—patron saints; "Monies of America"; "Anthems of America"; "Riches of Our Countries"—chief products.) Travel articles from interesting, out-of-the-way places, not necessarily in Latin America. Prefer material in Spanish, but English accepted. Jaime Mira, Editor. Payment: \$20 articles and stories; \$30 picture stories.

Inter-American News Service, 2 W. 46th St., New York 36, N. Y. Wants articles covering economic, scientific and non-controversial political aspects of the *United States scene*, for publication in Latin American periodicals and newspapers. 500-600 words. English or Spanish. Query Mr. A. Marin, Editor. Payment on publication.

Latin American Reports, Inc., P.O. Box 2567, New Orleans, La. An English-language slick monthly devoted to the proposition that Latin America is a fascinating place to visit, a storehouse of history and one of the last geographical frontiers, and a good place to do business. Interested in knowledgeable articles about Latin America's financial and trade future, either by area or country, and profiles of great industrial developments in any given nation or area (but not specific companies). "Due to our youth and small size," writes Dennis J. Cipnic, Editor, "we are a limited market for freelance writers. The ordinary piece about a Mexican artist or a shopping trip to Trinidad has no place with us. There is no need to be an economic specialist to write for us, but an aptitude for making a fiscal policy read interestingly to a consumer audience is indicated." Study the magazine. Payment three cents a word, on publication; pictures \$5 each, plus more for covers (color).

Life en español, 9 Rockefeller Plaza, New York 20, N. Y. Spanish-language edition of *Life* magazine, specially edited for readers in Latin American countries. Articles and picture stories. A limited market for free lancers; however, interested in exceptional material not available through regular *Time-Life* correspondents.

Religious News Service, 43 W. 57th St., New York 19, N. Y. The only religious news agency in the world specializing in news of the Protestant, Catholic and Jewish faiths. Some openings for cor-

respondents in Latin America and Spain; if interested, contact Miss Lillian R. Block, Managing Editor. Stories should be news of widespread interest to American churchgoers or to the lay public. Also good glossy photos 5x7 of church personalities; news events; missionary and relief work; interesting houses of worship with people included; inspirational pix (e.g., individuals or groups at prayer, interesting Bible studies, family groups, symbolic still lifes) landscapes, agricultural scenes and good seasonal photos—all suggesting tranquility and the dignity of life. Detailed captions. Payment \$5 for pictures; more in exceptional circumstances.

Spadea Syndicate, Inc., 120 W. 31st St., New York 1, N. Y. Publishes articles datelined from all over the world. Limit 500 words. No pictures. Query first to avoid duplication of material on hand. Harold Howe, Executive Editor. Payment \$50.

Visión, 635 Madison Ave., New York 22, N. Y. A Spanish-language bi-weekly news-magazine edited in New York for readers in 19 Latin American countries. Feature and business stories with good photos to illustrate. Stories from a given country should be topical but have sufficient depth, interpretation and human interest to be understandable and interesting elsewhere in Latin America. A "looking forward" lead important: stories may be published two to four weeks after receipt and should be current at time of publication. English or Spanish okay. Igor Gordevitch, Editor. Query News Bureau. Payment \$35 per published column; photos \$7.50-\$15.

Regional English-language publications in Latin America include:

Mexico This Month, Calle Atenas 42-601, Mexico 6, D.F. Articles 1,000-1,200 on off-the-beaten-track Mexican material—light, humorous twist desired. Good picture stories. Anita Brenner, Editor. About \$24 an article. Publication.

Panama This Month, Apartado 4148, Panama, R.P. Official publication of the Colon Free Zone. A monthly magazine aimed at tourists visiting Panama and residents of the Canal Zone. All material must have a Panama slant. Sections on hunting, fishing, golf; "Behind the Deadline" section open to any correspondent who has had any interesting experiences while covering stories in Panama or in neighboring Latin American countries. Also interested in material from tourists, writers and photographers who have visited Panama. Writing should be light and not too technical. Glossy photos 5x7 or 8x10. See magazine. Mrs. Hindi Diamond, Editor. Payment \$5 per article of about three pages; \$10 when illustrated with two or three pictures.

Peruvian Times, Jiron Carabaya 928, Lima, Peru. A weekly publication featuring Peruvian economic and business news, also travel. Read abroad for coverage of the Peruvian economic scene. C. N. Griffiths, Editor.

Last-Minute News from Editors

Motor News, 139 Bagley Avenue, Detroit 26, Michigan. Leonard R. Barnes, Travel Editor. "We consider and buy unsolicited travel articles, whether they are queried or not. But because of our apparently unusual approach, we seem a hard market to hit the first time. We want strictly to present what the traveler wants to read, not what an advertiser may want printed. If an article gets a reader all steamed up about visiting a place, but tells him nothing about prices, etc., it has only half-satisfied. If an article sounds like it came out of the AAA Tour Book, or from an encyclopedia, that too fails, for one can read that sort of thing in a tour book. For us, an article must first excite the interest and motivate one to read further. It must give some information on what is to be seen and done in an area, or why one should go there. But this must be done in a way that will give a reader a picture of the area, and make him feel he is visiting the place with the author. We like to paint a word-portrait of an area, with its good and bad points showing, so that a reader may decide just from reading the article whether or not he wants to go there, if he can afford it, when to go, what to take with him, and what to do once there—what to see, where he can stay, where he can eat, the night life, a bit about shopping. But the first and most important thing is colorful writing. This does not mean exaggeration or a lot of "travel-writer's adjectives." We like 'things to do' articles also—mountain climbing, roadside cookery, fishing, boating, festivals, etc.

"Length should run from 800 to 1,200 words for one-page articles and from 1,500 to 2,000 words for two-page articles. Nothing longer is considered. We are currently overstocked on New England features. For special issues we need articles at least three months ahead of publication. April is the Western issue; June is Michigan (though we use some Michigan copy almost every issue and find it hard to get), November, December, or January is the Florida issue, and one of the latter months is the New Car issue.

"Photographs must be submitted with copy, for art must be good if we are to buy a piece. By 'good' we mean some pretty scenics, some human interest, sharply contrasting black and white, for we print dry offset. These must be submitted by the author, though he may obtain them from travel promotion agencies. No color pix used: black and white should be 8 x 10 glossy. We like from four to eight photographs for one-pagers and from six to a dozen or more for two-pagers, and we will return all photographs after use if this is requested.

"For one-page articles we pay from \$50 to \$75 (normally \$50); and for two-pagers from \$60 to \$100 (normally \$75). We pay only for articles and pix together. Normally we report within two days, though it is sometimes a week and very occasionally two weeks."

Sir Knight, Sirkay Publishing Co., 8833 Sunset Blvd., Suite 202, Los Angeles 46, Calif., has a continuing need for two types of stories: **SENSUAL PIECES** wherein the basic conflict concerns a male-female story problem. However, they do not want highly introspective stories, or mood pieces or vignettes. The author should create atmosphere through his own sensuous style and interpretive description while maintaining a high degree of reader interest through visual ("on stage") events. **ACTION STORIES** with the male-female relationship remaining an integral part of the story, but with emphasis on dramatic events progressing from a crucial situation. Humorous or weird settings in this category are welcome. **SHORT-SHORTS** of 500-800 words are always needed for which they pay a flat rate of \$25; **NON-FICTION**, short articles on personalities and profiles—contemporary or historical are also needed. These should be accompanied by photos whenever possible. As time permits, Sir Knight makes it a point to encourage and help authors as much as possible in developing stories which fit their format. Richard L. Sargent is story editor.

The Industrial Bulletin, published monthly by the Department of Labor of New York State, State Office Bldg., Albany 1, N. Y., is interested in serious articles relating to labor-management relations in New York State's business community. There are any number of topics available for energetic writers and George B. Savitzky, Managing Editor, would like to hear from them. The customary rate is \$150 for articles of approximately 2,500 words in length, payable on acceptance and publication. In addition, \$10 is paid for photos submitted as illustrations for these articles. Writers should query before proceeding with their projects, and perhaps submit a brief outline of the subject or subjects under consideration.

Astronomy Enterprises, 344 Rodney St., Brooklyn 11, N. Y., is planning an annual on astronomy tentatively titled **All About Astronomy** and is interested in receiving articles on the following: amateur and professional Astronomy Clubs, authoritative first person articles by well-known astronomers, observatories throughout the world, crossword puzzles, poetry, cartoons, diagrams, maps, discoveries of the last 5 years and any other general and technical material pertaining to astronomy. Articles may vary in length from 500 words up. Good poetry up to 12 lines will be used. They pay 1c per word for articles, \$3 and up for pictures, diagrams, poetry, puzzles, etc. Both color and black and white photos are wanted. Submit all material to Aida Finkelstein, **All About Astronomy**, at the above address.

The Vagabond, 44 E. Superior St., Chicago 11, Ill., wants articles of interest to men with a foreign locale. Interested also, in travel, personalities, interviews, sports, short humor and commentary on the current scene. Length 1,200-1,500 words. Arv Miller, Editor-Publisher. Pays \$75-\$150 on acceptance.

Royal Publishing Co., 7918 Maxwell Ave., Dallas 17, Texas, is inviting submissions for consideration by judges for publication in their forthcoming yearly **Anthology of American Poetry**. Three to eight short poems may be submitted by deadline, Aug. 15, 1960. Pre-publication price is \$3.25. Regular list price \$3.75. Gold padded cover for personal copies \$4.75. A few of last year's copies are on hand, at the regular price, for those who would like to see the book. Write Paul L. Heard, Editor at the above address.

The Dalhousie Review, Dalhousie University, Halifax, N. S., Canada, is a general quarterly, printing chiefly articles though, as a rule, one short story and three or four short poems are in each issue. C. L. Bennet, editor, wants scholarly and literary articles of general interest to the intelligent layman—4,000 to 6,000 words preferred, about literature, history, economics, politics, world affairs, etc. Payment is on publication: verse \$3 a printed page, prose \$1 a printed page, plus 25 offprints.

Sonnet Sequences, 966 East 25th St., Paterson 3, N. J., has been taken over by Mr. Henry Picola, since Mr. Murray Marshall's death. The magazine is no longer restricted to sonnets. Short lyrics can be sent; also, free verse of a high caliber, preferably under 24 lines and done in the manner of the late Amy Lowell. **Sonnet Sequences** pays from \$1 to \$2 for sonnets. A cash prize of \$5 for each quarterly "best short lyric" is awarded. Henry Picola is also editor of **Vespers** at the same address.

Power, 1825 College Ave., Wheaton, Ill., is in special need of 600-word human interest pieces pointing up the power of God. If unacquainted with this market, write for "Tips to the Writer" (booklet and samples) before submitting mss. James R. Adair, editor.

Argosy, 205 E. 42nd St., New York 17, N. Y., is in need of one, two or three column filler material; fiction articles with Canadian background for their Canadian edition. They pay \$250 to \$300 for text, same for photographs.

Voice of St. Jude, 221 W. Madison St., Chicago 6, Ill., is no longer a market for free-lance fiction. Non-fiction requirements are as follows: Fact articles that are profiles of men and women whose lives exemplify the Christian ideal in its private and public aspects; reports on positive achievements in social, civic and community life; work of the Catholic Church in the world, in its groups, agencies and prominent personalities; up to 3,500 words; two installments for longer articles. Photos essential. Payment is good, on acceptance. Robert Ostermann, Managing Editor. **True Confessions**, 67 W. 44th St., New York 36, wants strong, believable stories told in the first person by young women. They should have problem situations that are of interest to the average woman, which are completely resolved. Good characterization, drama of conflicting forces, freshness in handling and themes are required. Few stories from the male viewpoint are bought. Stories should be briskly paced, with provocative leads. Study the magazine before submitting material. Lengths: 4,000 to 7,500 most urgently needed. Book-lengths: to 15,000 words. **True Confessions** pays 5c a word on acceptance.

CONFERENCES

Maine Writers Conference, Ocean Park, Maine, Aug. 23-26. Speakers include Mrs. Leavitt C. Parsons, David Woodbury, Loring E. Williams, Dorothy Clarke Wilson, Mrs. Mildred Mikkonen, Lewis Flagg Jr., Miss Peggy Brown, Charles Rawlings and Mrs. Florence Davis. Workshops in poetry, fiction, articles, juveniles, drama, free-lance writing with a camera, writing for women. Registration \$1.50 per day. Contests in Poetry, fiction and article writing. Write for further information to Adelbert Jakeman, Ocean Park, Maine.

Hudson River Valley Regional Writers' Workshop, Colony Arts Center, Woodstock, N. Y. Three four-day sessions: June 28-July 1; July 26-29; Aug. 23-26. Each series will be devoted to *Writing as a Business* from the concept and development of ideas to problems of marketing and copyright. Open to publishers and unpublished authors and auditors. Bill Newgold, director. For further information about the courses, rates, accommodations and travel facilities, address Program Director, Colony Arts Center, 22 Rock City Rd., Woodstock, N. Y.

Southern California Industrial Writing Institute, Los Angeles Statler-Hilton Hotel, June 13-14. John L. Kent, director. The Institute is designed for engineers, engineering proposal writers, and manual and specification writers. The 10 sessions will constitute a "refresher" in engineering writing improvement. Registration is \$60. Address James Touhey, Registrar, Western Technical Writing Institute, P.O. Box 5453, Pasadena, Calif.

Eastern New Mexico University Writers' Workshop, Portales, New Mexico, June 16-18. Staff: William Kelley, San Francisco novelist; Ennen Reeves Hall, Oklahoma City author. Fee, \$12.50; awards totaling \$200 for finest writing. Expected enrollment 150. Address Dr. E. Debs Smith, Eastern New Mexico University, Portales, New Mexico.

National Federation of State Poetry Societies, John Bartram Hotel, Philadelphia, Penna. June 17-19. Registration fee \$3. For program bulletin and further information write Cecilia Parsons Miller, 264 Walton Ave., Lemoyne, Pa.

West Texas Writers' Conference, West Texas State College, Canyon, Texas, June 17. A fee of \$3.00 covers the major activities of the conference and includes manuscript entries for awards in short story, poetry, essay and article writing. Staff: Dr. Lawrence Bowling, Dr. A. K. Knott, Mr. Larry W. Cook, Dr. George DeSchweinitz, Miss Loula Grace Erdman, Mrs. Evelyn Frieze, Miss Mabel O. Hare, Dr. Mattie Swayne Mack, Miss Helen White Moore, Mr. David Hanig.

Contests

(Continued from page 9)

work series, who will administer the commissions and direct the competition.

Mr. Hall said that both activities were expected to continue "indefinitely into the future" and were set up as part of a program to commemorate the company's 50th anniversary which is being observed in 1960. An international fine arts project also sponsored by the company as part of the anniversary observance will be announced soon, he said.

To Start Immediately

The "Teleplay Writing Competition," which is expected to be conducted bi-annually, will get under way immediately, Mr. Hall said, with three cash awards of \$5,000, \$3,500 and \$1,500 offered for original 90-minute dramatic scripts suitable for television presentation. The deadline for entries in the 1960 competition is Sept. 1.

While the competition is open to both professionals and amateurs, it is mainly intended to discover talented new dramatic writers for television, it was said.

Mr. Schaefer, who also heads Compass Productions, Inc., will be expected to make use of the fund for the purchase of original television plays which come to his attention, to commission original plays from established playwrights and to extend commissions for "treatments"—summaries of proposed scripts—to both known and unknown writers. When a treatment is accepted, a commission will then be extended to cover the finished script.

Mr. Hall, who has sponsored a series of top quality dramatic works on the NBC-TV network extending back nine years, said that he hoped this move might spark similar activities by other sponsors and producers.

More Access to Scripts

"There is a very obvious need for all who are responsible for television programming to make every effort to provide for the continuance and improvement of TV entertainment in the future. Television drama has such enormous cultural and entertainment value for so many people, its sources must not be allowed to dry up," he said.

Mr. Schaefer said that funds had always been available for the purchase of original scripts for the Hall of Fame series but it was hoped that greater access to such scripts could now be developed through use of the fund. The series produced James Costigan's prize-winning "Little Moon of Alban" in March, 1958, among others.

Both men said that it was quite likely that plays might be purchased which would not be produced on the Hall of Fame series but which might be made available to other drama series and TV producing organizations.

Inquiries regarding both commissions for drama and the Teleplay Writing Competition can be directed in writing to the Hallmark Hall of Fame, P.O. Box 2805, Grand Central Station, New York 17, New York. A jury of drama authorities will be chosen shortly to judge the submitted scripts.

Ford Foundation Fellowships

A program to offer a limited number of fellowships for studies in the creative arts by persons not regularly associated with academic institutions has been announced by the Ford Foundation.

The fellowships are open to creative artists wishing to undertake particular studies useful to others in their fields; to museum curators, theater directors, music conductors, and others associated with non-academic organizations in the arts; and to critics or laymen with a particular interest in surveying artistic subjects.

Candidates should be United States citizens. Selection of fellowship recipients will be made with the help of an advisory panel of judges. Awards will be announced around the end of next June.

The period of the fellowships will range from three months to approximately a year. Stipends will vary according to the cost to the recipient of his individual study or research activity, but generally will not exceed \$7,500 a year.

W. McNeil Lowry, director of the Foundation's program in Humanities and the Arts, said that the fellowships would be restricted to studies or research in the arts and would not be awarded to support creative development.

"The new program is designed to complement assistance the Foundation has provided for the creative advancement of professional artists and for academic scholarships in the humanities," Mr. Lowry said. "It seeks to broaden opportunities for people like museum curators, critics, and others active in the arts outside the academic community to contribute their insights and experience to the understanding and development of the creative arts in America."

Applications for the fellowships should include a description of the research or study to be undertaken and its potential usefulness to the field; the amount of time it is expected to take and an estimate of its costs to the applicant; and plans for publication of the study, if publication is involved.



"Plotting your next story, dear?"

National Institute and Academy of Arts & Letters Awards

The Joint Annual Ceremonial of the National Institute and the American Academy of Arts and Letters presented the following awards: to James Gould Couzens for his *By Love Possessed*, the Howells Medal, which is conferred once every five years for the most distinguished work of American fiction published during that period; to Abbie Houston Evans the \$1,000 Loines Award for Poetry, which was set up in 1924 to perpetuate the memory of Russell Loines, himself a poet and a friend of poets and given periodically to some American or English poet as a recognition of value, preferably of value not widely recognized; to Louise Talma, the \$1,000 Marjorie Peabody Waite Award which is given annually to an older composer, artist or writer, for continuing integrity in his art; to Ann Steinbrocker for painting and to John Updike for his *The Poorhouse Fair* the \$1,000 Rosenthal Award which is conferred on a younger painter of great distinction who has not yet had due recognition and to an American novelist for published work during the preceding 12 months which, though not a commercial success, is a considerable literary achievement; to Hilda Doolittle, one of the leaders of the Imagist movement in this country and a poet whose lyrical output has been admired for almost half a century, the Award of Merit Medal and the \$1,000 Prize for Poetry of the American Academy of Arts and Letters.

FIFTEEN WRITERS

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9th Annual July 25-Aug. 5 Two Weeks

STAFF: Robert Francis, James Still, Harvey Curtis Webster, Robert Hazel, Eugene Sloane, John Napier, Hollis Summers, others.

SUBJECTS: Poetry, Fiction, Nonfiction, Poet's Theatre.

PROGRAM: Classes, Lectures, Group Sessions, Conferences.

FEES: \$15 per week, tuition; \$3 per week, room.

WRITE: Albert Stewart, Morehead State College, Morehead, Kentucky.

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Campus Writing Contest

Grove Press, Inc., 64 University Place, New York 3, announces a writing contest for college students to be known as THE EVERGREEN AWARD. The winner of the contest, whose work will be published in *New Campus Writing No. 4*, will be awarded cash prize of \$500. Any student, graduate or undergraduate, enrolled in any college or university anywhere in the world is eligible to participate. Entries may be in the form of any literary material: stories, poems, plays, essays, etc. The contest opened May 1, 1960 and closes September 30, 1961. The aim of THE EVERGREEN AWARD is to provide recognition for the most promising and distinguished talent among college students who submit material for publication in *New Campus Writing*. The winner of the award will be chosen from those authors whose work is accepted for publication in *New Campus Writing No. 4*. Other entries accepted for publication will be given honorable mention. Entrants in the contest should provide proof by a registrar or teacher that they are registered in a college or university. Manuscripts are to be in English, typewritten on one side only, double-spaced, on 8 1/2 x 11 in. white paper. Each manuscript should be submitted separately. Poets should submit, preferably, a body of work, consisting of six or more poems. No manuscripts will be returned unless accompanied by stamped, addressed envelopes. Foreign submissions should be accompanied by international stamp certificates. Entries will be judged by Nolan Miller and Judson Jerome, the editors of *New Campus Writing*, and by the editors of Grove Press, Inc. Manuscripts should be sent to THE EDITORS, NEW CAMPUS WRITING, Antioch College, Yellow Springs, Ohio.

New Officers of NIAL

Alexander Calder, internationally known inventor of mobile sculpture; Marcel Duchamp, painter of the Cubist masterpiece, "Nude Descending a Staircase"; and Willem De Kooning, leading painter of the "New York School" of abstract expressionism, are among twelve new members of the National Institute of Arts and Letters whose election was announced today by Glenway Wescott, President. Other newly elected members are: Gordon Bunshaft and Wallace K. Harrison, two architects who have transformed the face of New York; Rico Lebrun and Francis Speight, distinguished painters; Richard Eberhart, who now holds the Chair in Poetry at the Library of Congress; Randall Jarrell, poet, critic and novelist; Mary McCarthy, novelist and critic, famous for her mordant wit; Harry Levin, critic and scholar; and Ernst Krenek, composer of the famous jazz-opera, *Jonny Spielt Auf*.

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AUTHOR & JOURNALIST

Marketing Travel Articles

While most travel material still appears in summer issues, there is growing demand for winter copy also.

Clear, interesting black and white photographs, preferably 8 x 10, are essential to practically all travel articles. Often they will sell an article that would otherwise be rejected. Occasionally, though not often, a small magazine or a newspaper will accept stock photos obtained from a chamber of commerce, a state travel bureau, or some such source.

Color shots are in increasing demand. They should be transparencies, not prints. The most acceptable size is 4 x 5 or larger, though some art directors will consider pictures as small as 3 1/4 x 3 1/4. They shy away from 35 mm. photos.

The following list covers open markets for travel articles by freelancers. In addition, many magazines use a travel article now and then, when one turns up that seems of particular appeal. A writer should not hesitate to query any general magazine about material of this kind.

A few metropolitan newspapers with extensive travel departments are included in the list. Other large newspapers offer a market for occasional freelance travel articles dealing usually with places in the paper's immediate region.

American Motorist, 1712 G St. N.W., Washington 6, D. C. Illustrated travel articles under 1,500 words. Walter W. Hubbard, Managing Editor; Gina Agnelli, Women's Editor. 1 1/2c. Acc. Heavily overstocked at present.

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or 35 mm. miniatures. Also some articles. Material confined to Arizona and adjacent areas of neighboring states in the Southwest. Raymond Carlson. 2c up, photos \$10-\$60, first publication rights only.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Also Northern development and life of the people, 1,000-2,500 words. Illustrations essential. Malvina Bolus. 5c up. Acc.

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. Illustrated geographical articles 1,000-5,000. William J. McGill. 3c up. Pub.

Chicago Tribune, Tribune Tower, Chicago. Uses a great amount of travel material, newsy rather than purely descriptive, to 700 words. Articles should be written on the scene or not more than three months after trip. Prefers all-year vacation areas. William W. Yates, Travel Editor. \$15 an article. Pub.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Travel page every Tuesday and Friday. Articles to 700 words written from actual experience—off-the-beaten-path vacation spots, well-known places seen from new angle. Occasional travel news. Photos. Leavitt F. Morris. \$15-\$25 a column, photos \$4-\$7. Acc. Query.

The Desert Magazine, Palm Desert, Calif. Illustrated features, preferably in first person, to 3,000, may deal with deserts in southeast California, Nevada, southern Utah, New Mexico, Arizona, Baja California, Sonora, occasionally other deserts. Travel, mining, lost mines, Indians, personalities, desert living, wildlife, architecture, true experiences. Must have the "feel" of the desert country. Photos essential with contemporary material. Photo essays on desert subjects. No fiction. Eugene L. Conrotto. 2c up, photos \$3. Acc.

Detroit Free Press, Detroit 31, Mich. Crisp, tightly written personalized feature articles 500-800 words about people doing interesting things on vacation—or in travel of any kind. Glossy black and white photos 8 x 10; prefers pictures with some action; scenics if of outstanding quality. Articles should deal with out-of-the-way locations not usually covered by publicity agencies. "We like the 'You Are There' type of travel piece, with real people. We frown on the publicity type which we get free anyhow." Queries invited. Arthur Juntunen, Travel Editor. Payment for articles according to merit, photos \$3.

Dodge News Magazine, Prince & Co., 5435 W. Fort St., Detroit, Mich. Travel, personality articles to 800 words. Pictures must accompany MSS.—black and white, color transparencies. W. W. Diehl. Top rates. Acc. of client—3 mos. prior to publication. Purchase First Rights only material. Currently looking for outstanding success stories of young men (25-35) who boast colorful backgrounds, and have made their first million (or close to it); also "Regional Recipes"—with historic flavor and color associated with area where produced.

Down East Magazine, Camden, Maine. Illustrated articles of 2,500 words relating directly to Maine. Photographs of Maine subjects. Duane Doolittle. \$30-\$50 for articles 2,000-2,500, less for shorter pieces. Acc.

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1,000 words. Area personalities, especially women, to 1,000. Regional crime to 1,500. H. Ray Baker. 2c, photos \$3-\$5. Acc.

Ford Times, Ford Motor Co., The American Road, Dearborn, Mich. Travel, place, sport, or other articles of interest to motorists and vacationers, 1,200 words. Also brief picture stories. 10c. Acc.

Forest and Outdoors Magazine, 4795 St. Catherine St. W., Montreal, Canada. Photo stories pertaining to outdoors; fishing, hunting, conservation, forestry, animal life. Photo fillers: 1-3 photos pertaining to unusual outdoor subjects. R. J. Cooke. 1 1/2c-2c, photos \$2-\$3. Second rights purchased on occasion. Query.

Friends, 3-135 General Motors Bldg., Detroit 2, Mich. Represents Chevrolet Division of General Motors. An all-picture magazine using at least one travel article in each issue. Wants only captioned photos plus a rough outline of general information. Photographers should query John H. Warner, Editorial Director. Minimum of \$200 plus expenses for black and white assignments, minimum of \$300 for color assignments. For one-time use \$75 a page for black and white, \$125 a page for color. Must have releases on all persons who appear in photographs.

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Luffkin, Texas. A bimonthly external house magazine.
A few travel articles 1,000-1,200 words; include a
dozen 8 x 10 glossy prints from which to choose il-
lustrations. Landscape photos for inside cover; may be
stock pictures. Virginia R. Allen, Editor. \$25 or 1c a
word plus \$2 each for photos, whichever is greater.
Acc.

Maclean's, 481 University Ave., Toronto 2, Ont.,
Canada. A publication published for the purpose of
"interpreting Canada to Canadians." Wide open to
freelance writers who have the stuff. Regional and
travel material—anything of interest to a general
Canadian audience; all must be in Canada (which
includes Newfoundland) except for subjects of over-
riding international interest. 1,000-5,000 words.
Query with outline 200-500 words. Eric Hutton. \$300
up for full-lengths, \$75 up for shorter pieces. Acc.

Mexico This Month, Calle Atenas 42-601, Mexico
6, D. F. Articles 1,000-1,200 on off-the-beaten-track
Mexican material—light, humorous twist desired.
Good picture stories. Anita Brenner, Editor. About \$24
an article. Pub. 75 pesos per column. Pictures 25
pesos per print used. Manuscripts not returned.

Motor News, 139 Bagley Ave., Detroit 26, Mich.
Outdoor adventure and travel articles. Black and
white photos. William J. Trepagnier. \$50-\$100. Acc.
For detailed information, see "Last Minute News."

National Geographic Magazine, 16th and M Sts.
N.W., Washington 6, D. C. Official journal of the
National Geographic Society. Articles on travel, geo-
graphic, and natural history subjects to 7,500; color
and black and white photographs. Melville Bell
Grosvenor, Editor. \$800 up, color transparencies,
minimum \$50 singly, \$600 up for 8-page color
series, black and white photos \$10 up. Acc. Query.

National Motorist, 216 Pine St., San Francisco 4,
Calif. Articles of 500 and of 1,100 words on any-
thing that would be of interest to the average motor-
ist who lives in California and does most of his motor-
ing on the Pacific Slope. Articles on the car, roads,
interesting people and places in the West or in the
history of the West, hunting, fishing, outdoor life,
animals. Black and white photos for illustration. Jim
Donaldson. 8c, photos \$5-\$8. Acc.

New Mexico Magazine, Santa Fe, N. M. Illustrated
articles on New Mexico, all phases, to 1,500. J.
Walter Flynn. \$25 an article. Pub.

New York Herald Tribune, 230 W. 41st St., New
York 36. Covers United States and foreign countries,
but has string of correspondents. Accompany articles
with photos when possible. B. D. Laschever. \$20 a
newspaper column. Pub.

New York Times, Travel Section, Times Square,
New York 36. Covers the entire world. No travelogues
or publicity puffs, no encyclopedia rewrites; author
must have visited area recently to warrant dateline.
Straight news stories about travel. Must have a news
lead and news, and include costs. Paul Friedlander.
About 6c. Acc.

Oklahoma Today, P.O. Box 3331, State Capitol
Station, Oklahoma City, Okla. Authoritative articles
on all subjects within the Oklahoma scene. "Odd-
ments" (offbeat material in prose or verse about
Oklahoma). Black and white photos and color trans-
parencies of high quality. Dave Loye, Editor. 2c,
photos \$5, color transparencies \$15-\$25. Pub. Query
on articles essential.

Oldsmobile Rocket Circle Magazine, 936 N. Michi-
gan Ave., Chicago 11. Non-commercial material simi-
lar to that in mass consumer magazines. Photos. High-
class, sophisticated treatment of spectator sports, par-
ticipation sports, good design, entertaining, entertain-
ment world, automotive travel. Miss Barbara DaVee,
Manuscript Editor. Payment by negotiation. Query.

AUTHOR & JOURNALIST

Plymouth Traveler, 1800 W. Fullerton Ave., Chicago 14. Will consider only photo-illustrated material. Photos may be black and white (8x10) or color transparencies (2½x2¼ or larger; no 35 mm. considered). Articles must have locale in United States, though an occasional piece on Mexico or Canada is used. Articles must be of outstanding general interest (preferably travel-inducing), should have an unusual angle. Ralph N. Swanson, editor. Pub. or sooner.

Redbook Magazine, 230 Park Ave., New York 17. Travel articles—mainly on domestic topics featuring young adult couples (mostly without their children), with a theme or a vacation purpose that is original and relates sharply to a distinctive regional setting or a "different" vacation activity, or both—and usually with a narrative treatment that highlights the refreshment of change (of scene and pace). Florence Somers, Travel Editor. First-class rates. Acc.

San Francisco Chronicle, San Francisco 19, Calif. Almost entirely out of the freelance market but considers submissions carefully. Stanleibh Arnold, Sunday Editor. Maximum \$25 for illustrated 1,500-word article. Interested in Bay Area photo stories for Roto section. Rates on request. Month following pub.

Scenic South, Standard Oil Company (Kentucky), Starks Bldg., P.O. Box 1446, Louisville 1, Ky. Photographs with captions single or in series—showing subjects of scenic, historical, and general interest in Alabama, Florida, Georgia, Kentucky, Mississippi. Black and white glossy prints 8 x 10 for inside pages, transparencies 4 x 5 or larger for covers. Robert B. Montgomery. Black and white photos \$5-\$10, color transparencies \$75. Acc.

Sunset, Menlo Park, Calif. Western states and Western authors only. Very little material by freelancers. Fair rates. Acc.

Trailer Life, 8350 Santa Monica Blvd., Los Angeles 46, Calif. Trailer travel stories and how-to-do's for mobile home dwellers and travel trailer owners, 750-2,000 words. Photos essential. All material should be of benefit to trailer people and incorporate a trailer theme. Arthur J. Rouse. 1c-3c, higher rates on assignment. Pub.

Trailer Topics Magazine, 28 E. Jackson Blvd., Chicago 4. Features 2,000-5,000 words with photos. William E. Bunton, Editor. 1c, photos \$1-\$5. Pub. Card giving detailed requirements available.

Trail-R-News, 546 W. Colorado St., Box 1551, Glendale, Calif. Travel articles built around mobile home life, 1,200-2,500. Each must be accompanied by two glossy photos and must deal specifically with a trip or locality. Stock photos acceptable. Human interest articles (how a mobile home or travel trailer has fulfilled a need); stories of persons who are enabled to make a living because they own a trailer or mobile home. Jack Kneass, Managing Editor. \$12.50 up. Pub. Copy of magazine available to writers mentioning **Author & Journalist**.

Travel, 50 W. 57th St., New York 19. What to do and see—with cost worked in—anywhere in the world, 1,000-3,000, 2,500 preferred. Photos. Uses a "fishing adventure" each month. Cartoons. Works 3-4 months in advance. Malcolm McTear Davis. \$50-\$100. Acc.

Utah Fish and Game Magazine, 1596 West North Temple, Salt Lake City 16, Utah. Fact articles, illustrated, about Utah game range and habitat problems, life history material, outdoor recreation and appreciation. Unusual wildlife photographs. Verse. John S. Flannery, Associate Editor. Text no payment, photos no set rate. Acc.

Vermont Life, State House, Montpelier, Vt. Illustrated factual Vermont articles. Photos, black and white and color. Walter Hard, Jr. Assignments. Acc.

Westways, 2601 S. Figueroa St., Los Angeles 54, Calif. Articles 750-1,400 on travel, natural science, history, etc., in 13 Western states including Hawaii and Alaska, and western Canada and Mexico. Black and white photos. Patrice Manahan. 8c, photos \$7.50.

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Honorable Mentions \$100 each
HAWAII, U.S.A., by Samuel Weaver (Historical Study)
STRANGERS IN MY HOUSE, by Clifford F. Thomallo (Fiction)

HIDDEN VALLEY, by Lois Estelle Clark (Juvenile)
SOMEDAY MALAYSIA, by Eduardo Martelino (Political Study)

THE THREE GIFTS, by Wilfred Pocock (Fiction)
KLONDIKE GOLD RUSH, by Richard C. (Dixie) Anzer (Autobiography)

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Markets for Farm Writing

The accompanying market list, considerably enlarged over previous years, comprises farm publications that have expressed interest in freelance material. Many other farm magazines will consider material from qualified writers but do not wish to invite manuscripts.

The writer familiar with farming will find it worth while to query publications whether listed or not. Probably he will be acquainted with a magazine which may seem a natural for a specific idea.

In the market list is included generally the name of the person to whom manuscripts should be addressed. In most cases it is the editor, in other cases the managing editor or an associate editor.

The rate of payment where indicated is per word or per manuscript. *Acc* means payment on acceptance. *Pub* means payment on publication.

American Agriculturist, Savings Bank Bldg., Ithaca, N. Y. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short article or special interest to Northeastern rural people. A few human interest photographs dealing with farming or rural life. Hugh Cosline, Editor.

American Cattle Producer, 801 E. 17th Ave., Denver 18, Colo. Material dealing with range cattle industry and related topics. Some fillers. News if unusual. Photos of some type as articles. D. O. Appleton. 2c, pictures \$5-\$10. Pub.

American Fruit Grower, Willoughby, Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. R. T. Meister. 1c-2c, photos \$3-\$5. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 5, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don R. Ornduff. Usually 1½c, photos \$1.50-\$2. Pub.

American Vegetable Grower, Willoughby, Ohio. Items 200-500 on vegetable and potato growers and labor-saving operations, with one or two photographs. R. T. Meister, 1c-2c; photos \$3-\$5. Acc.

Breeders' Gazette, Magazine of Livestock Farming, 200 S. Seventh St., Columbia, Mo. Articles 500-1,000 on livestock farming, how to breed, feed, and market farm animals profitably and produce feed and forage crops to best advantage. Especially interested in articles about actual livestock farms with the experiences and recommendations of the farmer who is doing a good job with hogs, beef cattle, or sheep. Photos with articles preferred, \$2.50 up. Dr. John W. Massey. 2½c up.

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a general market for outside contributions. Buys some short picture features of farm machinery developed in California for California use. Jack T. Pickett. Text and photos \$7.50 a column.

The Cattleman, 410 E. Weatherford St., Fort Worth, Tex. Fact articles 500-3,000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates. Pub.

Country Life in British Columbia, 207 West Hastings, Vancouver 3, B. C., Canada. Special developments in farm production methods and in marketing by primary producers, also farm research as it affects British Columbia. J. R. Armstrong. ½c. Acc.

AUTHOR & JOURNALIST

Crops and Soils, formerly **What's New in Crops and Soils**, 2702 Monroe St., Madison 5, Wisc. Addressed to seed-growers, USDA and college agricultural workers, county agents, agricultural teachers, and leading farmers, seed, fertilizer, and equipment dealers. Reports of research results in crops, soils, and related fields, including farm equipment, insect, weed and disease control, 600-1,200. Fillers to 300 on new crop varieties, soil management, conservation practices; news of crops and soil personnel. Photos for cover shots. Cartoons. Sample copies available to prospective authors and artists. L. G. Monthey. 2c-5c, photos \$5-\$10, cartoons \$5. Usually acc., occasionally pub.

Dairy Goat Journal, Miller Bldg., Columbia, Mo. Articles pertaining to dairy goat life; rarely over 1,200 words unless run serially. Photographs. Cartoons rarely. Little freelance material is found suitable. Carl A. Leach. No fixed rates. Acc. Query.

Dakota Farmer, Aberdeen, S. D. Only material dealing with agriculture in the Dakotas is acceptable. Walter W. Martin. Editorial Manager. Pub. Query always.

Electricity on the Farm Magazine, 466 Lexington Ave., New York 17. Illustrated articles to 600. Picture-and-caption stories. Cartoons, Photos. Hugh J. Hansen. 2 1/2c, pictures \$5-\$7.50. Acc. Query.

Everybodys Poultry Magazine, Exchange Place, Hanover 4, Pa. Articles 1,000-1,200, fillers 100-500, all on poultry keeping in 19 Eastern states. Photos to illustrate. Cartoons. W. E. Clark, 1c-3c, photos \$3-\$5, cartoons \$5. Acc.

Family Herald, 245 St. James St. West, Montreal, Canada. Query on articles on Canadian agriculture. Children's stories for various ages, 900-1,600 words. Articles, usually with photographs, for teen-age girls, 800-1,500 words. Address material for children and youth to Joy Guild, Women's Editor. Children's stories \$30, varying rates on other material. Acc.

Farm Journal, 230 W. Washington Square, Philadelphia 5, Pa. Technical farm production material; inspirational, self-improvement, humorous (short), rural community, homemaking, and other features dealing with country living, to 1,200. Mostly on assignment; query. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Carroll P. Streeter, Editor. General material 10c up, no fixed scale on pictures. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Fillers on farm operations. Emphasis on practical farm articles for the larger commercial farmer. A few nostalgic essays on rural life. No fiction, no poetry. Photos in color and black and white. Grant Cannon. 5c, color photos \$25-\$100, black and whites \$5-\$10. Pub.

Georgia Farmer, 1447 Peachtree St. N.E., Atlanta 9, Ga. Very limited market for articles; must be short and specifically tied to Georgia. Cartoons rarely. Elmo Hester. No fixed rate. Pub. Query.

Gleanings in Bee Culture, Medina, Ohio. Apicultural articles. Cartoons. Photographs. M. J. Deyell. \$10 a page, cartoons \$3-\$5, photos \$3-\$5. Pub. Query.

Horticulture, 300 Massachusetts Ave., Boston 15, Mass. Publication of the Massachusetts Horticultural Society. Experience articles 1,200-1,500 on gardening and plants. Photos (black and white and 4 x 5 color transparencies). H. Gleason Mattoon. 2c up, photos \$3-\$5, transparencies \$50. Pub.

Idaho Farmer. See **Pacific Northwest Farm Quad**. **Kansas Farmer**, Capper Bldg., Eighth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1,000, illustrated. No fiction. Verse by farm folks only. Photographs from within Kansas. Cartoons. R. H. Gilkeson. Varying rates, cartoons \$3. Pub.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture.

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Missouri Ruralist, Eighth & Jackson St., Topeka, Kan. Agricultural how-to-do-it articles, Missouri only. Most articles are by staff members. Cordell Tindell, Fayette, Mo. Varying rates, pictures \$3. Pub.

The National Future Farmer, Box 29, Alexandria, Va. Published by the Future Farmers of America (FFA). Sports fiction preferred though adventure stories are accepted; length 2,000-2,500 words; appeal to farm boys 14-21, 17 average. Articles accepted from freelancers about activities of FFA members, agriculture, sports, hunting, fishing and other subjects of interest to above age-group; 500-1,000 words with 8 x 10 photos. Cartoons. Wilson W. Carnes. About 2½c, cartoons \$5, photos \$5. Acc. Query.

National Live Stock Producer, 139 N. Clark St., Chicago 2. Articles with adequate factual data on marketing and production of beef cattle, hogs, sheep. Buys 6-8 articles per monthly issue. Study several issues of magazines before submitting. J. W. Sampier. \$50-\$250 an article. Cover photos \$10 up. Pub.

Nation's Agriculture, Room 2300, Merchandise Mart, Chicago 54. Publication of the American Farm Bureau Federation. Occasionally buys agricultural stories from freelance writers. Creston J. Foster.

New England Homestead, 29 Worthington St., Springfield, Mass. Articles mostly staff-written or assigned. Homemaking articles of special interest to New England audience. Limited amount of fiction suitable for rural homes. Some verse dealing usually with nature or holidays. Donald S. Watson. 30c a column inch. Pub.

New Mexico Farm and Ranch Magazine, 240 W. Court Ave., Las Cruces, N. M. General trends and outstanding-farmer stories from the farm-ranch field—in New Mexico only. Cartoons. Photos. Robert Stearns. Exclusive text 70c per published inch, exclusive photos \$4, cover photos \$5—lower rates for reprint material. Pub. Query.

The Ohio Farmer, 1010 Rockwell Ave., Cleveland 14, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 5c a line. Pub.

Oregon Farmer. See **Pacific Northwest Farm Quad**.

Organic Gardening and Farming, Emmaus, Pa. A magazine that stresses "natural methods of soil and plant care." Articles about organic gardeners and farmers and subjects of interest to them; also general gardening articles. Robert Rodale. \$35-\$70, black and white photos \$6, color transparencies for covers \$50. Acc. Sample copy and Author's Handbook available to prospective contributors. Annual Contest offers \$325 in extra awards to all contributing writers.

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines, **Washington Farmer**, **Oregon Farmer**, **Idaho Farmer**, **Utah Farmer**. Occasional technical articles to 1,500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Material largely staff-produced; some how-to-do-it copy bought. Photos. Cecil Hagen. "Modest rates; try to pay in proportion to quality." Acc.

Pacific Poultryman, Box 521, Palo Alto, Calif. Poultry management practices in the Far West 1,000-1,500; also shorter articles. Photos with how-to-do-it captions. Roland C. Hartman. 2c, photos \$5 up. Within month of acceptance.

The Progressive Farmer, 546 Rio Grande Bldg., Dallas, Tex. Not an open market for freelance non-fiction but purchases some fiction 1,500-3,500 words—stories appealing to entire family, preferably with Southern rural background. Eugene Butler, Editor. 4c up. Acc.

Rural Gravure, 20 N. Carroll St., Madison 3, Wis. A rotogravure magazine section used by more than 200 newspapers in Indiana, Michigan, Ohio, Wisconsin, Illinois, Minnesota, Iowa. Buys photo stories as well as individual photos on farming, homemaking, and other subjects of interest to rural readers. Query Robert T. Murphy, Editor.

Sheep & Goat Raiser, Box 189, San Angelo, Tex. Articles on sheep and goats (Angora breed of goats only). A few fillers. Cartoons. Photos. H. M. Phillips. Varying rates. Acc.

Soil and Water, 309 First National Building, Temple, Tex. Articles 300-500 words (never longer than 700) in field of soil and water conservation in agriculture. Cartoons. Photos. Howard Boswell. Varying rates. Acc.

The Soybean Digest, Hudson, Iowa. Mostly written by staff or specialists. Interested, however, in any information about soybeans that is still new to readers of the magazine. Cartoons on order. Photos as arranged for. Kent Pelleit. Varying rates. Acc. Query.

The Stockman Magazine, 128 N. First Ave., Phoenix, Ariz. Personality articles to 1,500 words on stockmen and livestock, breeding, feeding, growing, cattle, sheep, horses, etc., in Arizona and the rest of the Southwest. Articles should be directed to two points: how to make more money through better methods in the cattle business; how to make the work easier. Glossy black and white photos. Fred Finter, Publisher. 1c, photos around \$3. Pub. Always query. Sample copy available to prospective contributors.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles; no fiction or clippings. Filler material cannot be returned. Query after reading the magazine thoroughly. Dick Hanson. Acc.

Turkey World, Sandstone Bldg., Mount Morris, Ill. Anything from a picture with caption to a full-length feature (1,000 words and 4-6 photos) concerning any phase of the commercial turkey industry; how-to-do-it slant preferred. John W. Hough. Full-length articles \$40, cartoons \$5, photos \$5. Acc. Query.

Utah Farmer. See **Pacific Northwest Farm Quad**.
Wallaces Farmer, Box 1317, Des Moines 5, Iowa. Articles dealing with farming in the Corn Belt. Much of the magazine is staff-written. Cartoons. Photos. Richard Albrecht. Rates for articles \$15-\$100, pictures \$5. Acc.

Washington Farmer. See **Pacific Northwest Farm Quad**.

Weekly Star Farmer, Kansas City, Mo. Farm news, stories. Photos. Rate not stated. Acc. Query.

Western Dairy Journal, 4511 Produce Plaza, Los Angeles 58, Calif. A regional news magazine serving the dairy producing industry in Washington, Oregon, California, Utah, Nevada, Idaho, Arizona. Interested in articles from this region: experiences with specific methods; also photo stories of dairy activities, procedures, barn and corral designs. About half of feature material is staff-written, one-third on assignment, remainder on basis of inquiries. Query with brief summary of contemplated articles. George E. Blosser, Managing Editor. \$1 a column inch, photos with captions \$5. Acc.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material, Western Canadian anecdotes or history, 1,000-2,000. Fiction 1,500-2,000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles on theme, "Improve the farm home," 500-1,000 with photos, inside and outside shots of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. 35c a column inch, photos \$2.50 up. Acc.

Wisconsin Agriculturist and Farmer, Racine, Wis. Timely articles maximum of 800 words, dealing with Wisconsin farm people or Wisconsin farm operations. Cartoons. Douglas Sorenson, Managing Editor. 2c, photos \$5, cartoons \$4 up. Acc.

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Amalgamated Press, Fleetway House, London, E.C.4. Publishes a number of boys' comics and women's magazines. Stories of all lengths. Submit to Central Editorial Department at above address.

Argosy, Fleetway House, London, E.C.4. Short stories of all types, 2,000-7,000 words. Also serials, long, complete stories and poetry.

Blackwood's Magazine, 45 George St., Edinburgh, Scotland. Short stories—adventure, travel, etc. No crime fiction. Must be strongly plotted.

Boy's Own Paper, 4 Bouverie St., London E.C.4. Boys' adventure stories. Articles dealing with hobbies, science, travel, etc.

Catholic Fireside, 27 Chancery Lane, London, W.C.2. Short stories and articles 1,500-2,000 of Catholic interest.

Christian Herald, 4 Western Esplanade, Portslade, Sussex, England. Short stories of human interest, 1,800 words; also serials. Articles of a topical nature, 1,500 words, accompanied by photographs if possible. Evangelical standpoint. Lonely Readers Fellowship is a feature of the paper.

Collins Magazine, 14 St. James Place, London, S.W.1. Short stories suitable for teen-agers, not too adult.

Cornhill Magazine, 50 Albemarle St., London, W.1. Fiction and articles of high literary standard.

Courier, 77 Brook St., London, W.1. Articles, satire, and crisply written short stories, all lengths.

Eagle, Longacre Press Limited, 161-166 Fleet St., London, E.C.4. Boy's strip material, short stories, occasional features; close study of current market essential.

Good Housekeeping, 30 Grosvenor Gardens, London, S.W.1. Woman's magazine. Stories and articles 1,000-4,000.

Hampton Press Syndications Bureau, Henley, N.S.W., Australia. Prepared to negotiate reprint rights of paperback novelettes and pocket books—detective, Western, adventure, etc., in Australia, Great Britain, and the Continent. Only prepared to consider printed copies.

Harper's Bazaar, 72 Brook St., London, W.1. High-class women's magazine. Articles and stories, 1,000-5,000 words.

Heiress, 4 Bouverie St., E.C.4. Stories for teen-age girls.

Ireland's Own, 39 Lower Ormond Quay, Dublin, Ireland. Short stories and articles with Irish flavor.

Lilliput, 43 Shoe Lane, London, E.C.4. High-class articles and short stories 400-2,000 words. Also cartoons and photographs.

Man & His Clothes, 79 Great Titchfield St., London, W.1. Articles concerning modern trends in men's wear. Also slick short stories 2,000 words.

Men Only, Tower House, London, W.C.2. Features, fiction and cartoons aimed primarily at the male reader and of interest to a British market. Topical non-fiction reflecting current trends in almost every field—but avoiding politics.

George Newnes, Ltd., Tower House, London, W.C.2. Publishes a number of women's magazines. Uses romance stories all lengths.

New Moon, 1 Crane Court, London, E.C.4. Romance novelettes, 25,000 words.

Psychologist Magazine, 1 Southampton St., London, W.C.2. Articles on psychology to 1,500 words.

Punch, 10 Bouverie St., London, E.C.4. Humorous articles. Cartoons. Also light verse. Payment good. A. Bernard Hollowood, Editor.

Queen, 52-53 Fetter Lane, London, E.C.4. General articles dealing with fashion, theatre, art, book criticism.

Reynolds News, Wicklow St., London, W.C.1. Book-length serials. Payment high.

Sunday Dispatch, Northcliffe House, London, E.C.4. Book-length serials. High payment.

D. C. Thompson, Courier Place, Dundee, Scotland. Publishes a number of women's magazines. Short stories and serials all lengths.

Tidbits, Tower House, London, W.C.2. Humorous fillers, gags, cartoons. Short stories 2,500 words.

Today, 189 High Holborn, London, W.C.1. Short stories and serials of all lengths. High rates.

Wide World Magazine, Tower House, London, W.C.2. True adventure stories. Travel articles.

Woman, 189 High Holborn, London, W.C.1. Romance stories 3,000-5,000 words. Also serials.

World Digest, Fleetway House, London, E.C.4. Condensations of articles from newspapers and periodicals, extracts from new books; occasional openings for "human interest" and humorous articles. E. Royston Pike, Editor.

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